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ARCHITECTURAL DIGEST

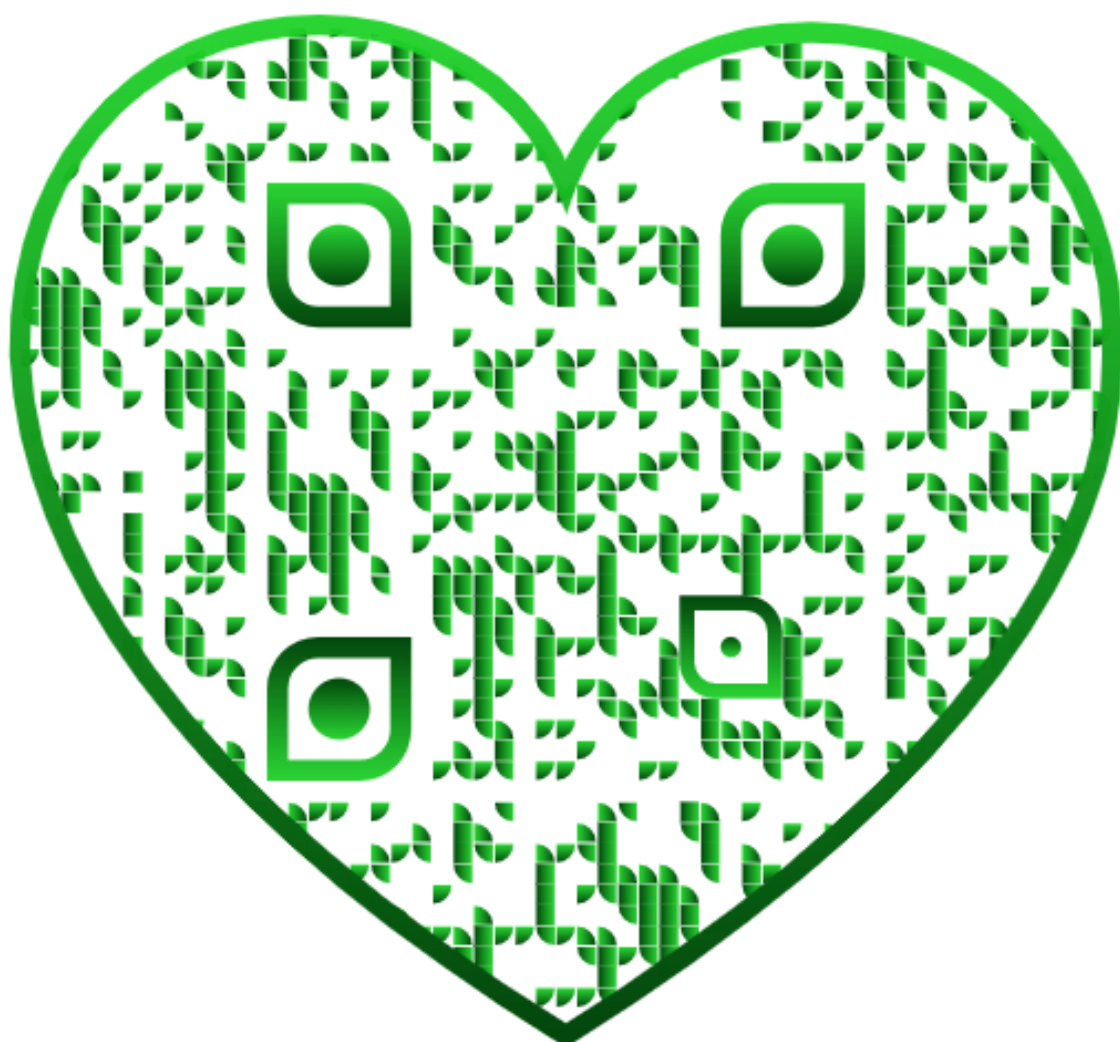
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SUMMER ROMANCE





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— Land ho!"*

Robert Louis Stevenson. *Treasure Island*, 1883



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In Nice's pedestrian-only Old Town, Hôtel du Couvent transforms a 17th-century convent into a masterwork in restraint



Photo credit: Guilio Ghiradi

Where a driver's GPS ends, Hôtel du Couvent begins. After a golf cart journey through streets too narrow for cars, the 1604 Couvent de la Visitation Sainte-Claire reveals itself at the foot of Colline du Château—a \$100 million exercise in architectural reverence.

Hotelier Valéry Grégo assembled an impressive design consortium: brother Louis-Antoine handling architecture, Festen on interiors, with Studio Mumbai and Studio Méditerranée executing exterior spaces. Their collective vision embraces the structure's ecclesiastical bones while inserting contemporary elements with the precision of an archeologist—efforts that have earned the newcomer recognition on Condé Nast Traveler's Hot List and among Capital One's Premier Collection.

The 88 rooms span four buildings, ranging from compact "cells" (a nod to their 247-square-foot footprint) to sprawling apartment-style suites. Throughout, lime-plastered walls and terra-cotta floors stripped to their 19th-century state create a backdrop for repurposed ceiling beams transformed into furniture. Italian flea market finds mingle with bespoke pieces, while corridor frescoes by a Notre Dame restoration artist reward the observant.

Most compelling is the subterranean thermal complex, a contemporary interpretation of ancient Roman baths excavated in nearby Cimiez. The circuit follows classical progression—tepidarium (warm bath), caldarium (hot steam), frigidarium (cold plunge)—with interstitial spaces, overhead sun tunnels, and classical statues carved from locally quarried stone.

Aboveground, the property's landscape architects rejected manicured perfection for an acre of productive garden hosting more than 300 plant species. This agricultural approach extends to the property's five dining venues, where chef Thomas Vételé sources ingredients from on-site plantings and an affiliated farm in Touët-sur-Var. The on-site boulangerie produces pastries using flour milled from ancient grains, continuing traditions established by the former occupants.

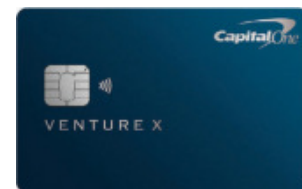
"Beauty through utility," is how the hotelier Grégo describes it—an ethos that informs every design decision. Nothing feels superfluous, yet nothing feels lacking. The hotel achieves what few renovations manage: respecting historical context while creating spaces relevant to contemporary sensibilities.

As evening falls and the hotel's hidden corners become illuminated, the design's true success reveals itself. Hôtel du Couvent doesn't merely occupy its historical container—it continues the building's architectural conversation, proving that when executed with integrity, minimalism isn't an absence but a presence.

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HardWear by Tiffany

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by New York, a city in flux.

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A ROMANTIC GARDEN IN THE HAMPTONS CONCEIVED BY LANDSCAPE ARCHITECT EDMUND HOLLANDER.

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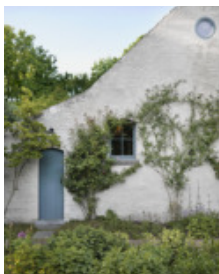


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A COUNTRY HOUSE IN BELGIUM, RENEWED BY DESIGNER AXEL VERVOORDT AND ARCHITECT TATSURO MIKI. "FAMILY TREE," PAGE 52. PHOTOGRAPHY BY FREDERIK VERCRUYSSE.

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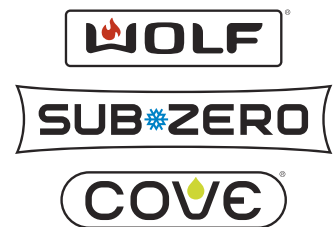
BY SAM COCHRAN

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RANGE ROVER



EDITOR'S LETTER



1



2



5

"There are no rules to what we do. Everything is chosen by feeling. In this house, we wanted it to feel comfortable, serene, and silent, with a sense of oneness with the surrounding nature. This is the essence of what we tried to achieve." —Axel Vervoordt



3

1. ARCHITECT TATSUORO MIKI (LEFT) AND AD100 DESIGNER AXEL VERVOORDT INSIDE THEIR LATEST COLLABORATION, A BELGIAN COUNTRY HOUSE. 2. IN THE LIVING ROOM, BEAMS SALVAGED FROM OLD DUTCH BARN. 3. THE EXTERIOR OF THE ORIGINAL 19TH-CENTURY HOUSE. 4. THE ROOF OF THE NEW WING IS CLAD WITH ANTIQUE FLEMISH TILES. 5. A READING ROOM FEATURING VERVOORDT'S SIGNATURE UPHOLSTERY STYLE.

In the realm of how people really want to live and inhabit spaces, I can think of no one more influential than Axel Vervoordt. His tastes, passions, and overall philosophy have been reverberating internationally for several decades now and are so widely referenced in both residential and hospitality design that many people may not even realize he originated the serenely distinctive aesthetic. The Belgian master of minimalism and wabi-sabi forever changed the design of sofas, and his way with rough-hewn wood furniture and beams, pale linen, an earthy palette, and a masterful blending of East and West and antique and contemporary are now canonized among professionals. Also a renowned curator and dealer of art and antiques, Vervoordt displays his own formidable collection in his residence, the elegant Castle of 's-Gravenwezel outside of Antwerp, a place that design aficionados and clients have been making pilgrimages to since he and his wife, May, acquired the stately structure in 1984.

We are proud to present a deeply personal project on the cover and inside this issue: a lovely 19th-century house the AD100 Hall of Famer sensitively renovated and updated with a new barnlike structure for his nephew and his wife, and which, incredibly, is located on the edge of the park of the castle. "I was happy that one of my nephews came to live near us," says Vervoordt, who enlisted architect Tatsuuro Miki, his frequent collaborator, to help realize the dwelling. Adding to the warmly familial feeling of the entire endeavor, the text that accompanies the photos in this story was written by the designer's son-in-law, Michael James Gardner, and offers fresh insights into the fascinating mind and vision of Axel Vervoordt.

Amy

AMY ASTLEY
Global Editorial Director
and Editor in Chief, AD U.S.
@amyastley

FREDERIK VERCRUYSE



MARINA TESTINO, GLOBAL SUSTAINABILITY AMBASSADOR
RUG COLLECTION: MANCHAH



JAIPUR LIVING

OBJECT LESSON

THE STORY BEHIND AN ICONIC DESIGN



On the Tiles

Roger Capron's cult favorite ceramic-clad tables from the '60s and '70s still have tastemakers fired up

A PAIR OF ROGER CAPRON'S SO-CALLED SHOGUN TABLES IN A PARIS APARTMENT BY PIERRE LACROIX.

MATTHIEU SALVAING. ART: © SUCCESSION MIRÓ / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS 2025.



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OBJECT LESSON



1. ULLA JOHNSON'S MONTAUK HOME, DESIGNED BY ALEXIS BROWN. 2. CAPRON BEGAN DESIGNING THESE TABLES IN THE LATE 1960s. 3. DIPLO'S TROPICAL COMPOUND IN JAMAICA. 4. A HUDSON VALLEY HOME BY MICHAEL THOMAS ZIPP.



In 1946, the young French artist Roger Capron moved to Vallauris, a small village along the Côte d'Azur, where he took up the local specialty: ceramics. (Pablo Picasso would arrive two years later to do the same.) At his workshop, l'Atelier Callis, Capron fired earthenware lamps, accessories, and sculptures. By the late 1960s, he had expanded into larger furnishings, including a series of low, stone-ware-topped tables. The early iterations featured small tiles that were sometimes embedded with botanicals, but as the series progressed the motifs became more abstract and bold.

"These pieces show a move toward more graphic, geometric compositions," explains Hugues Magen, of New York City's Magen H Gallery. The tables—solid oak or elm structures with rounded edges and hand-glazed ceramic tops—were often, rather mysteriously, called the Shogun or Sou-Chong, though it's unclear whether those names came from Capron himself or the dealers who later handled the works. Either way, Magen explains, "the disciplined composition of the tile layout strongly suggests a Japanese influence, which is consistent with the 1970s fascination with minimalism and Zen aesthetics in European design."

Produced by artisans in Capron's atelier, the pieces were made in small series, often with subtle variations in glazing and patterning that would have been tailored to each client. To find the best specimen, Magen recommends avoiding tables that show signs of extensive restoration and, as always, looking for a signature or other documentation of provenance. It's welcome advice, as inauthentic versions pop up on the secondary market to meet the piece's skyrocketing popularity among tastemakers and interior designers like Matt McKay, who praises its "perennial versatility." Others, like Alexis Brown, who used one in Ulla Johnson's Montauk house, insists, "they're like works of art—they make a room more interesting." —HANNAH MARTIN

1. PERNILLE LOOF 2. COURTESY OF 1STDIBS 3. FRANK FRANCES 4. KYLE J CALDWELL

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BESPOKE MILLWORK ENRICHES THE OFFICE OF DESIGNER NINA FREUDENBERGER'S HOME IN MONTAUK, NEW YORK, WHERE HER SON WOLF DRIES OFF FRESH FROM A SWIM. THE STONE NESTING TABLES, SIDE CHAIR, AND LOUNGE CHAIR ARE ALL VINTAGE; AKARI LAMP BY ISAMU NOGUCHI AND ARTWORK BY CLAIRE WATSON.

DISCOVERIES

AD VISITS

In the Swim

At her Montauk getaway, designer Nina Freudenberger crafts a winning mix of eclectic furnishings and beachy vibes

PHOTOGRAPHY BY CHRIS MOTTALINI STYLING BY JEFFREY W. MILLER

DISCOVERIES



1. BUILT-IN SOFAS FACE OFF ACROSS THE LIVING ROOM; SCONES AND CEILING LIGHTS BY ALLIED MAKER. 2. FREUDENBERGER WITH HER HUSBAND, MIKE LAROCCA, AND THEIR SONS, WOLF (LEFT) AND JULIAN, IN THE KITCHEN; SURFACES OF ZIA TILE AND AKARI LANTERN BY ISAMU NOGUCHI. 3. THE POOL AND LAKE MONTAUK BEYOND.

Nina Freudenberger was high up in the Italian Alps, photographing a project for her 2023 book, when her husband, Mike Larocca, phoned to say he had found their dream summer house on the far East End of Long Island. “Just go for it,” the Los Angeles-based interior designer remembers telling him. The property that Larocca, a film and television producer and self-described “King of Zillow,” had discovered was indeed a rare find: a contemporary residence on the shore of Lake Montauk. Given Freudenberger’s expertise transforming everything from ski chalets to surf shacks, the project felt destined to be.

Five bedrooms and eight baths in total, the residence features a massive lawn rolling toward the water’s edge—an anachronism that would not be permitted today. With two young sons, that green space was a key draw. The location was another for the couple, who keep a boat nearby, enjoy surfing and fishing, and like sipping mudslides, the local tippie. “There’s something about the authenticity of Montauk that is so remarkable to me,” explains Freudenberger, citing the enclave’s maritime industry, artistic legacy, and Native American history.

Extraordinary setting notwithstanding, the dwelling felt dearly in need of Freudenberger’s touch. “It was beautiful, but it didn’t have any personality,” she recalls. “We really had to layer it up a



“Light is such a power player in the equation... Colors translate totally differently.” — *Nina Freudenberger*

bit.” With the help of consulting architect Michele Hugo and contractors Sand & Sea Construction, the couple set to work maximizing the views and smoothing out the flow, expanding the footprint of the living room (removing a fireplace in the process) and updating the bathrooms and kitchen. White-oak paneling, built-in furniture, and other millwork by Justin Allen

of Shepard Co. warm up the interiors, with a finish reminiscent of 1970s Fire Island. “Everything was supposed to feel kind of quiet and lo-fi to calm this very pointy house down,” says Freudenberger.

The designer embraced the structure’s quirky geometries and early-’90s vibe in other ways. “We were like, ‘Let’s be weird,’” she recalls. Thus they resisted

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DISCOVERIES



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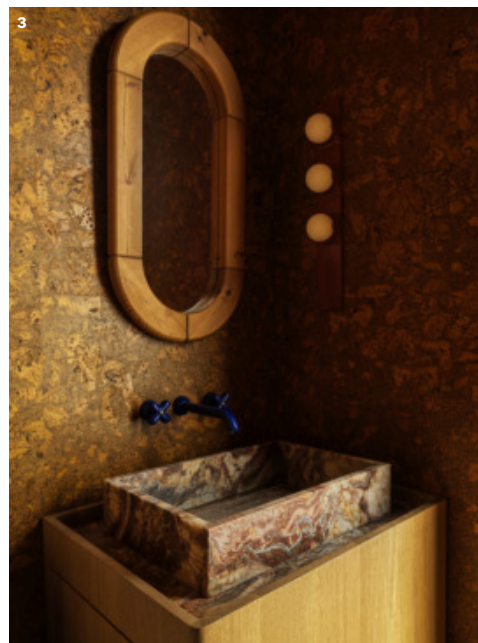


2

1. A BESPOKE BED ANCHORS THE PRIMARY SUITE. 2. THE PLAYROOM'S BUILT-IN BUNK BEDS FEATURE CURTAINS OF GASTÓN Y DANIELA FABRIC. 3. A POWDER ROOM IS LINED IN CORK TILES AND OUTFITTED WITH A VINTAGE SWEDISH MIRROR, AN ALLIED MAKER SCONCE, AND A BESPOKE VANITY TOPPED WITH A MARBLE SINK. 4. VINTAGE DE PUYDT CHAIRS SURROUND THE DINING ROOM'S CUSTOM TABLE; PAINTING BY KYLE DE LOTTO.



4



3

the urge to paint the exterior a trendy black and chose tiles in muddy hues (greens, blues, browns) rather than predictable expanses of marble. Taking inspiration from a visit to Charlotte Perriand's home in Méribel, France, Freudenberger incorporated pops of bright red, as in the guest baths' sconces. "It highlights the wood in a different way," she notes of the unexpected juxtaposition. "It says, 'Hey, look at me!'"

No stranger to living and working on the water—the couple also has a double-wide trailer in Malibu as a West Coast weekend escape—Freudenberger let reflected sun inform cornerstone design decisions. "Light is such a power player in the equation," she says. "It goes not just on the walls but on the ceiling. Colors translate totally differently." This sensitivity is particularly evident in the den, whose heathered palette echoes the

landscape beyond its sliding-glass doors. "Everything is a little extreme in Montauk," she explains, alluding to the area's unpredictable weather. "I love that." Hanging in the room, an Alice Neel portrait of a man wearing a sailor shirt serves as a kind of kindred spirit, observing the seaside idyll's combination of chaos and natural beauty. "I love how a house goes through those movements—and that was the mission with a lot of this." —DAVID FOXLEY

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DISCOVERIES

DESIGN

IN THE MIX

Living with antiques shouldn't feel like living in a museum—just ask Patrick McGrath. “The challenge and fun is displaying them in a way that feels contemporary,” the designer reflects. That was the impetus for his new by-appointment gallery: an airy space (also his office) on the seventh floor of Manhattan's Cable Building. Here, a freshly stained George III table might mingle with Roman statuary and a set of Biedermeier chairs recovered in black linen. Elsewhere, an Art Deco daybed cozies up to a Chinese altar table and a Venetian capriccio. McGrath likens such juxtapositions to alchemy. “I’m experimenting with how objects can assume new character,” he says, noting that the mix also spans vintage works and exhibitions by living talents—including Paul Morehouse, Silvia Prada, and Myles Oxenford. “It’s about creating someplace timeless and unexpected, where antiques are active participants in an evolving narrative.” At 611 Broadway, New York City; mcgrath.nyc —SAM COCHRAN



1

1. AT McGRATH, A GROUPING OF ANTIQUES INCLUDES A DAYBED IN THE STYLE OF MAISON LELU, A CHINESE ALTAR TABLE, AND FRAGMENTS OF ANCIENT ROMAN STATUARY. 2. DESIGNER-DEALER PATRICK McGRATH IN HIS MANHATTAN GALLERY.



2

1. & 2. BILLAL TARIGT. HOTEL: COURTESY OF ROSEWOOD MANDARINA.

HOTEL

COAST ALONG

At Rosewood Mandarin, a new all-suite resort on Mexico's Riviera Nayarit, accommodations blend easily into the landscape—or rather landscapes. Some rooms dot the pristine beach, some the scenic flatlands. Others nestle into the lush hilltop. No matter the view, clean lines and local craftsmanship prevail in swish lodgings by designer Caroline Meersseman. Take it all in from your own pool. rosewoodhotels.com —s.c.

A HOTEL SUITE AT THE NEW ROSEWOOD MANDARINA LOOKS OUT ONTO THE SUN SETTING OVER THE PACIFIC.



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NINA FARMER

When Nina Farmer moved to Boston, she renovated her own 1850s home and ignited an abiding love for the centuries-old constructions that often star in her designs. “Older homes have character and charisma,” she says. “They come with such a soul and story.” Today, her boutique residential interior design firm channels that appreciation into every project, crafting trend-agnostic spaces with modern twists.

In a coastal Maine retreat, she challenged convention by painting the recessed ceiling Benjamin Moore’s Copper Clay 2172-10, a rich, burnt sienna. “I wanted an intense color that draws attention but is saturated enough to play nicely with the neutrals of the walls,” she explains. She took a more restrained route in a waterfront Cape Cod vacation home, coating custom wainscoting, trim, and the ceiling in Swiss Coffee OC-45 in a satin finish. The creamy, nuanced white, plus textured wall coverings, create a soft, inviting feel that lets the beach light sing.

FARMER’S FAVORITE BENJAMIN MOORE COLORS



COPPER CLAY
2172-10



SWISS COFFEE
OC-45

Painting is a collaborative process for Farmer, who works closely with professionals to understand their product preferences and techniques. She and her team often use Aura Interior for millwork and Regal Select Interior for wall finishes. “Painters are so happy when they hear we’re using Benjamin Moore,” she says, noting that they appreciate Aura’s durability and Regal Select’s excellent coverage, smooth application, and ability to wipe stains clean.

Farmer especially values Benjamin Moore’s ability to match colors to original paint chips, which helps her capture a timeworn look in homes over 100 years old. “They perfected getting that just right,” she says. “Benjamin Moore is the gold standard.”



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2



1-3. THE CAPANNA TABLE LAMP, VENERE SCONCE, AND VETRO DI MARE CHANDELIER FROM WARD + GRAY'S NEW LIDO LIGHTING COLLECTION. 4. FIRM FOUNDERS STAVER GRAY (LEFT) AND CHRISTIE WARD IN THEIR NEW YORK CITY STUDIO WITH A LUNA SCONCE FROM THE LINE.



3

LIGHTING

Water Mark

A new line of handblown glass fixtures by Ward + Gray takes inspiration from the colors and craft of Venice

When Christie Ward and Staver Gray, founders of the New York City-based interior design firm Ward + Gray, began developing their own line of handblown-glass lighting, they knew exactly where to produce it. "Our first thought was to work with the family-run company from Venice who we've collaborated with for years," Ward says of the Italian atelier that has long produced custom pieces for their residential and hospitality projects. But the duo also found inspiration in the Lido, the seven-mile Venetian barrier island, famed for its laid-back resort feel. Explains Ward: "It has such an interesting juxtaposition of coastal style and historic charm."

Atmospheric and nostalgic scenes from the isle now inform the collection's palette and silhouettes. The Capanna table lamp, with its domed top and fluted base, nods to the cabanas that dot Lido beaches, while the scalloped Abalone sconce was conceived during a long lunch overlooking a shell-strewn beach. Several pieces, like the Venera sconce, take cues from Roman mythology. And the showstopping Vetro di Mare chandelier features the same shimmering blues and easygoing greens of the Mediterranean.

"They're colorful, patterned, and relaxed," Gray says of the line, christened—what else?—Lido. "But at the same time, there's a level of sophistication that comes from the high-quality materials and handmade nature." The fixtures have a sun-faded appearance, evoking the timeworn look that she and Ward seek out in vintage and artisanal objects. "We're both collectors, and we love taking inspiration from the things we see traveling or at flea markets," Gray continues. "We hope these are heirloom pieces that someone can have forever." wardandgray.com —KATHERINE MCLAUGHLIN

MARSDEN HARTLEY (1877–1943)



Marsden Hartley (1877–1943) *Camellias in a Vase* \$375,000

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Rooting Interest

Jorge Penadés puts timber castoffs from the olive-oil trade to refined use

Olive oil is part of our DNA,” says the Madrid-based designer Jorge Penadés, who grew up in the Andalusian city of Málaga, one of the world’s leading suppliers. “You see it in the food, the culture, the landscape.” When he learned that many native trees, which grow in clusters, were being uprooted to accommodate contemporary harvesting equipment, he wondered how to make use of the sacrificed plants—and particularly their root systems which, often bigger than trunks and branches, were being sold as firewood.

“Technically and aesthetically, they have really nice properties,” Penadés says of the dense hunks, many of them more than 100 years old, that he now buys, dries, and slices into slabs. Since roots often grow around small stones, he initially struggled to find carpenters willing to risk damaging their tools to cut them. But two brothers with a shop on the outskirts of Madrid volunteered their older machines. With them, Penadés has been experimenting for some five years, repurposing the unusual timber into furnishings. Examples from his Uprooted series debuted at the Madrid Design Festival earlier this year.

In this ongoing body of work, planks might be glued together into chairs and shelving, or lathe-turned rods assembled into seating. Penadés embraces the unpredictability of his specimens, finishing pieces in olive oil rather than varnish to leave them porous. “You need to accept some uncertainty,” he says of the approach, which allows the wood to expand or contract over time. “But this appeals to me.”

Penadés brings this methodical style to every limb of his practice. He has crafted custom environments for the Spanish footwear brand Camper. (Prototypes for his Uprooted series appeared in their 2022 pop-up at Galeries Lafayette.) On a smaller scale, meanwhile, he has used kinesiology tape as newfangled joinery and toilet-paper rolls as inspiration for building modules. Contemplating the through line, he says, “it’s all about coming up with new ways of using existing materials.” penades.xyz —HANNAH MARTIN

1. JORGE PENADÉS WITH PIECES FROM HIS UPROOTED SERIES AT HIS WORKSHOP OUTSIDE MADRID. 2. THE DESIGNER CARRYING A RECENT COFFEE TABLE. 3. UPROOTED CHAIR 01, 2025.



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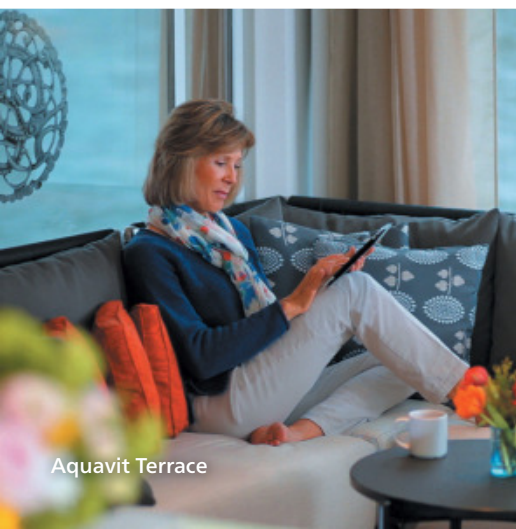

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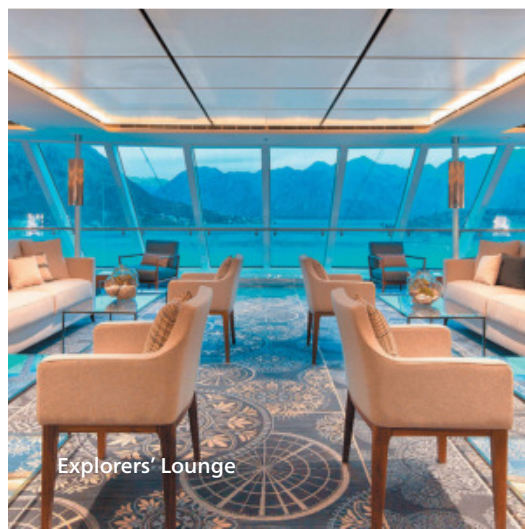
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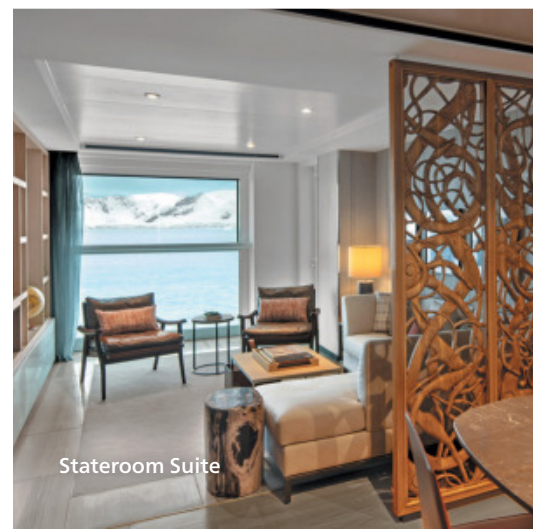
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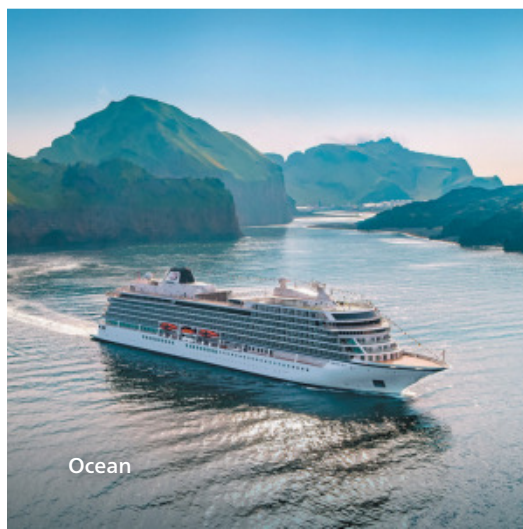


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DISCOVERIES



THE PERGOLA LOUNGE AT SHUTTERBUG DOUGLAS FRIEDMAN'S MARFA HOME (AD, FEBRUARY 2020).

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ELIZABETH LAKE x LELA ROSE RANCH ALL HAT NO CATTLE COCKTAIL NAPKINS; \$150 FOR A SET OF FOUR. ELIZABETHLAKE.COM

ADAM D. MILLER CACTUS PLATE 13, 2023; \$1,000. THEFUTUREPERFECT.COM

THE ELDER STATESMAN STRIPE SUPER SOFT PILLOW; \$1,195. ELDER-STATESMAN.COM

LOEWE RAFFIA FISHERMAN HAT; \$750. LOEWE.COM

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DISCOVERIES



ASSOULINE *FATHER AND CHILD*, PHOTOGRAPHY AND TEXT BY CLAIBORNE SWANSON FRANK, FOREWORD BY BRUNELLO CUCINELLI; \$120. ASSOULINE.COM



APPLE HOMEPOD MINI; \$99. APPLE.COM

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LOUIS VUITTON LV X TM CHILLENNE DECK CHAIR; \$1,820. LOUISVUITTON.COM

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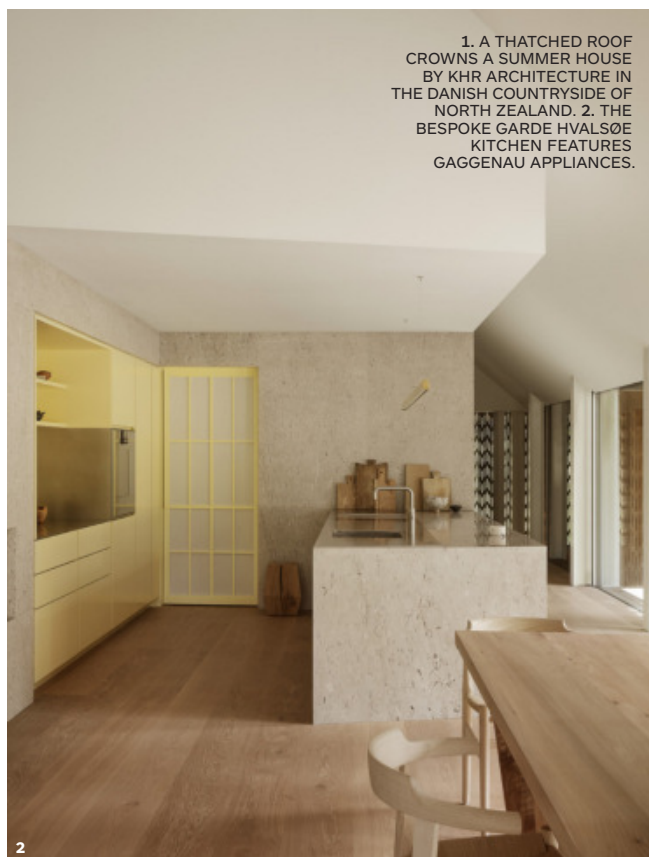
GROUND UP

Cottage Industry

On the Danish Riviera, a shipshape summer house rethinks local craft

How do you create something dynamic while honoring the past?" That was the question posed by Mikkell Beedholm of KHR Architecture when approached by a Copenhagen couple looking to build a summer cottage on the Danish Riviera of North Zealand. The site offered a pastoral canvas, with slender pines to punctuate the morning light and a gentle hill that cradles the setting sun. But the property also came with restrictions in accordance with the community, a planned group of midcentury dwellings, all modest in profile and topped by thatched roofs. Anything new had to blend in.

The clients—Lars Thrane, an engineer-entrepreneur, and his wife, Lene Kamm, a documentarian-psychologist—offered a straightforward if open-ended mandate: someplace, in her words, “calm, but warm and welcoming,” with privacy from nearby neighbors. An initial brainstorming session on-site quickly morphed into an hours-long conversation unrelated to the project. “That gave me a feeling,” recalls Beedholm. “By talking about everything else you understand who someone is.”



2

1. A THATCHED ROOF CROWNS A SUMMER HOUSE BY KHR ARCHITECTURE IN THE DANISH COUNTRYSIDE OF NORTH ZEALAND. 2. THE BESPOKE GARDE HVALSØE KITCHEN FEATURES GAGGENAU APPLIANCES.

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DISCOVERIES



“It was about turning a classical layout into a fluid plan. This is a house with no dead ends.”
—Mikkel Beedholm

1. THE DRESSING AREA OF THE PRIMARY SUITE FEATURES CUSTOM MILLWORK BY GARDE HVALSØE. 2. WITH THE EXTERIOR SHUTTERS OPEN, THE DINING AREA BLURS WITH THE LANDSCAPE. 3. A BESPOKE GARDE HVALSØE BED, DESK, AND CONSOLE IN THE PRIMARY SUITE.



Spanning some 3,200 square feet, the residence reflects both local building techniques and the owners' casual lifestyle, its floor plan functioning just as well for the two of them as for a packed house. You enter from the northwest corner, moving down a hallway with broad windows that blur indoors and out. A single-height kitchen gives way to the double-height dining and living areas in a sequence of compression and expansion. Back in the kitchen, a pocket door reveals stairs to the loftlike primary suite. Three guest bedrooms, meanwhile, get their own wing, accessible down the discreet hall just past the entrance.

“It was about turning a classical layout into a fluid plan,” says Beedholm. “This is a house with no dead ends.” Hence ground-level bedrooms open directly to the surrounding landscape, and the primary bath features both an internal window to the living area below and, in the shower, an ethereal skylight. Crafted out of *Phragmites australis* reeds, the thatched roof similarly stays true to the local vernacular, albeit with a sculptural twist—its steep pitch and dramatic overhangs buck convention.

What began as an architectural exploration evolved into a joinery challenge when Beedholm and the clients made a trip to the Copenhagen showroom of Garde Hvalsøe, the heralded cabinetry atelier. “They wanted something that had to be created from scratch,” brand owner and CEO Søren Lundh Aagaard says of the kitchen, which mixes zinc and stone surfaces with millwork lacquered a pale yellow. The same hue reappears in the couple's dressing room, where a sliding door, seemingly afloat on integrated brackets, can close off the bathroom. Elsewhere, wardrobes feature Oregon pine oiled with linseed and just a touch of white pigment. “Craftsmanship and simplicity—those pillars are the basis of everything we do,” says Aagaard. “It's the small things that are, in execution, quite complex.”

Wrapping the exterior is a system of perforated pine shutters, all thermally treated for extra durability, just as the Vikings used to do. When they're open, the couple can behold the verdant sweep from the comfort of home, spying local wildlife or perhaps neighbors foraging for mushrooms in the grove. Shut, their vertical patterns blend together with the roof, transforming the edifice into an enigmatic object. “The house is secluded but you can invite the world in,” says Kamm. “I really appreciate that duality.” —SAM COCHRAN

HEIDI LERKENFELDT



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EXHIBITIONS

Plank Exercises

Riffing on wood for their first Stateside gallery show, Formafantasma presents an ode to American craft

If you think about the woodshop, the plank is where everything begins,” says designer Simone Farresin of Formafantasma, the interdisciplinary firm, now based between Milan and Rotterdam, he founded with Andrea Trimarchi in 2009. For their latest body of work, the duo started there as well, using timber to reconsider what Farresin calls “domestic archetypes.” The results now appear in “Formation,” the studio’s first solo gallery show in the United States, on view through August 1 at Friedman Benda in New York City. Building off that simple unit, the pair has created 10 limited-edition pieces of furniture and lighting that pay homage to classic American craftsmanship, including the live-edge slabs of George Nakashima. Whereas one angular seat nods to Frank Lloyd Wright’s Taliesin 1 chair, other pared-back forms—and the choice of cherry wood—reference the streamlined designs of the Shakers. “Their work belongs to the cabinetmaking tradition, but the details and proportions make them very pure, very dis-

tinctive,” explains Farresin, who—with Trimarchi—recently designed an exhibition on the egalitarian Christian sect at the Vitra Design Museum.

Formafantasma’s work adheres to a similar ethos, all the while making use of a wide range of unexpected contemporary materials, including tiles glazed in volcanic ash and furniture made from discarded computer parts. Over the last decade, the duo—both alums of Design Academy Eindhoven—have also achieved global star status for projects that engage with ecosystems, whether an investigation into the sourcing practices

of wood and wool or subtle interventions to improve biodiversity in the Champagne region. Like the Shakers, they often make work in service of the greater good.

In “Formation,” they have looked not only to American practices of the past but also those of today. Brushed-aluminum detailing calls to mind MacBooks, LED fixtures emit the familiar glow of digital screens, and cords resemble device chargers. “We wanted to achieve something that can be long-lasting in its design, but still feel rooted in the present,” Farresin says. “They’re archetypes so they can transcend time.” *friedmanbenda.com* —HANNAH MARTIN

1–3. ROBO LAMP; CHAIR; AND TABLE (ALL 2024) FROM “FORMATION,” FORMAFANTASMA’S CURRENT SOLO SHOW AT FRIEDMAN BENDA GALLERY IN NEW YORK CITY. 4. FORMAFANTASMA FOUNDERS, SIMONE FARRESIN (LEFT) AND ANDREA TRIMARCHI (FORMAFANTASMA.COM).



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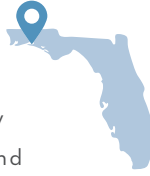
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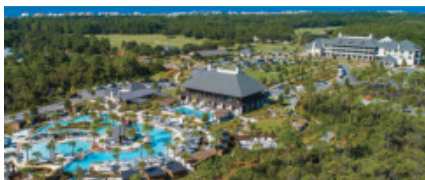
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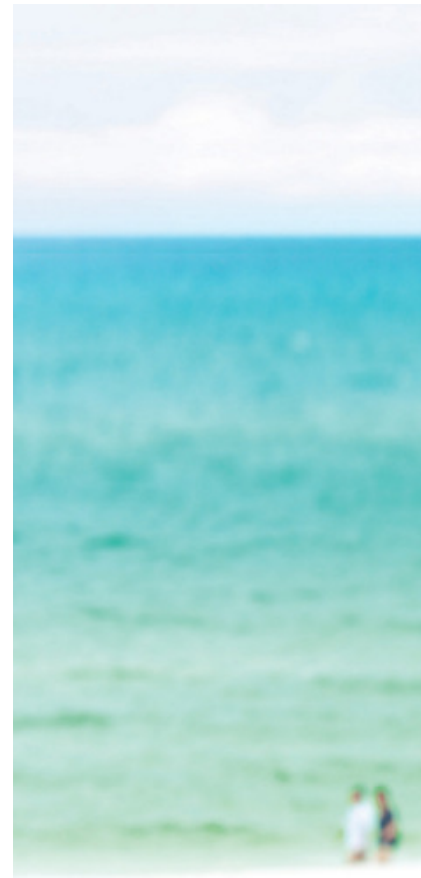
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DESIGNER AXEL
VERVOORDT (LEFT)
AND ARCHITECT
TATSURO MIKI ON A
COVERED WALKWAY
THAT WRAPS THE
NEW ADDITION. THE
COLUMNS ARE MADE
FROM FALLEN TREE
TRUNKS GATHERED IN
THE SURROUNDING
WOODLAND. OPPOSITE
THE BARNLIKE
STRUCTURE IS ROOFED
WITH FLEMISH TILES.



RIGHT A PAINTING BY AXEL VERVOORDT, MADE WHEN HE WAS A TEENAGER, HANGS IN THE KITCHEN. THE WALLS ARE PAINTED IN A CUSTOM LIME WASH BY DOMINGUE, AND THE CABINETRY AND DOOR FEATURE A CUSTOM-MADE COLOR. LEFT A 1963 PAINTING BY JEF VERHEYEN HANGS ABOVE THE LIVING ROOM FIREPLACE.



“THE OLD PART OF THE HOUSE IS FORMAL, AND THE NEW ADDITION IS MORE MEDITATIVE—LIKE YIN-YANG,” SAYS DESIGNER AXEL VERVOORDT. “EACH ROOM HAS A UNIQUE ATMOSPHERE. WHEN YOU BRING IT ALL TOGETHER, IT’S LIKE ONE WORLD.”

“THERE ARE NO RULES to what we do,” says Axel Vervoordt. “Everything is chosen by feeling. In this house, we wanted it to feel comfortable, serene, and silent, with a sense of oneness with the surrounding nature. This is the essence of what we tried to achieve.”

The remarkable effects of this approach are on full display in a recently completed project, an inviting and elegant country house nestled in the quiet, leafy suburbs 20 minutes outside of Antwerp, Belgium.

A few distinctive storylines define the modest former gardener’s cottage’s destiny. First, for the polymathic Belgian designer, the project was personal. The owners are relatives, the eldest son and daughter-in-law of Vervoordt’s only sister. (Full transparency: I am also a member of the family, married to Vervoordt’s son Boris.)

Second, for design aficionados and nature lovers alike, the home has a unique location. The plot of land sits at the edge of the park of the Castle of ’s-Gravenwezel—the iconic home the



AD100 Hall of Famer has shared with his wife, May, since 1984.

“I was happy that one of my nephews came to live near us,” says Vervoordt. “The proximity of family is a timeless aspect of life in many world cultures. It promotes the sense of an exchange of energy by living close to each other.”

The land was alluring to the couple as well. “We wanted to build this house because of its unique location next to May and Axel in the relaxing environment near their castle,” says the nephew.

Although the land was beautiful—a narrow, flowing stream creates a natural dividing line between a formal lawn and the wild woods in the back—there was an existing 19th-century cottage in need of major renovation. In Vervoordt’s words, it was a ruin. The structure’s original footprint was small, but it had a lot of charm.

The designer, along with the family, enlisted architect Tatsuro Miki to bring their ideas into reality. The founder of his eponymous firm, Tatsuro Miki Architects,

he is a Japanese talent who has been based in Brussels for more than two decades. Miki and Vervoordt are frequent collaborators, and together they’ve completed several projects, including the acclaimed TriBeCa Penthouse at the Greenwich Hotel. They coauthored the book *Wabi Inspirations* (Flammarion, 2011), which has become an essential reference in wabi-sabi philosophy in design and architecture.

“In a lot of our work,” says Miki, “we look for a dialogue between East and West. In this project, we wanted to combine

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the formality of this old home with a new barnlike structure that incorporated wabi elements." In conversation, Vervoordt and Miki often continue each other's sentences, to enhance and overlap the meaning of what they are trying to convey. "Yes," says Vervoordt, "the old part of the house is formal, and the new addition is more meditative—like yin-yang. Each room has a unique atmosphere. When you bring it all together, it's like one world."

What a peaceful world it is. The sense of harmony arises from the balance between the two structures—the 19th-century structure is all about color and layers, and the new barn is connected to nature with the duo's iconic minimal magic.

A long, almost empty corridor connects the two parts. Strategically placed windows have a deeper meaning. They are set below eye level, too low to see directly outside when walking down the hallway. "The windows offer a view to the ground," Vervoordt says. "Like in a monastery, the long walkway is a preparation for the mind." Miki uses the Japanese term *roji* to describe the feeling—a pathway that serves as a transitional space on the way to a teahouse. "It's about openness and preparing the mind to enter into another world." A window in the primary bedroom is also positioned low, at the height of the bed, to offer a restrained view for calmness and quiet.

The team typically embeds every decision with a philosophical explanation. According to Miki and Vervoordt, no synthetic materials were used in the building process. They employed hemp as a construction material for the new walls because of its breathable qualities and eco-friendly insulation. Acoustically, it's also ideal. The soft, sandy color of the walls—many of which are not painted—arises from the use of natural clay.

The warm, cozy kitchen utilizes lime plaster and a natural, casein paint and features a heated terra-cotta floor. "The combination of the pale green and blue







LEFT A SERENE CORRIDOR CONNECTS THE ORIGINAL HOUSE WITH THE NEW WING. WINDOWS ARE PLACED JUST BELOW EYE LEVEL TO CAREFULLY FRAME VIEWS AND CREATE A CONTEMPLATIVE MOOD IN THE TRANSITIONAL SPACE. OPPOSITE CLAY PLASTER WALLS, WIDE-PLANK BURNT PINE FLOORING, AND A NATURAL LINEN BED COVER ARE THE MAIN ELEMENTS OF THE MINIMALLY FURNISHED PRIMARY BEDROOM.

“WE CARE ABOUT MATERIALS. WE ARE ALWAYS SEEKING THEIR PHYSICAL TRUTH,” EXPLAINS ARCHITECT **TATSURO MIKI**. “EVERYTHING IS MADE WITH PURPOSE... WE LIKE TO MAKE THINGS THAT LAST.”

is a very 19th-century notion,” says Vervoordt. “It’s a reflection of nature’s blue sky and green environment. It works very well in this surrounding.”

The art in the home also reflects the personal, human element of this story. A canvas in the kitchen is an image the future designer crafted of his nephew in 1964 when they were 17 and 4 years old, respectively. Vervoordt had been babysitting the boy and he refused to eat. “I was painting during those years,” he says, “and I returned home after that evening and painted his portrait.” The touching story and sweet memento capture the heart of what is always on the mind of a designer: problem-solving. “I just wanted my nephew to eat!” he recalls, with his wide grin and big, infectious laugh.

Other artworks are by Belgian Jef Verheyen, a master of light and color, who was a personal friend of everyone

in the family, as well as Japanese artists Sadaharu Horio and Ryuji Tanaka. (Horio and Tanaka were members of the Gutai Art Association, an avant-garde group renowned for their originality and freedom of material expression.)

The art has a symbolic connection to what Vervoordt and Miki do in all their work. “It explains a lot about our approach,” says Miki. “We care about materials. We are always seeking their physical truth. Everything is made with purpose, and yet, we don’t start with pre-planned ideas. We add elements and then we search for the solution to bring them together...we like to make things that last.”

This history is underlined by the recuperated wooden beams used in the barn’s sitting room. More than 100 years old, they were salvaged from Dutch barns. They assist in structural support but importantly tell the wabi story of time, rustic imperfection, and nature as the greatest artist. Outside, the wooden columns are made with larch wood, for its softness. “This is a very happy house,” says Vervoordt. “It radiates positivity and [the clients] were so creative and nice to work with. They understood the ecological and technical things that we wanted to achieve and appreciated everything.”

The couple agrees. “Axel and Tatsuro have a very good sense of the people they are building for,” says the wife. Her husband concurs: “Every day, when we arrive at home, we experience a great zen feeling, relaxing mindset, and a perfect spiritual balance,” he says.

A man of many talents—curator, designer, dealer, collector, and in this case, uncle—Vervoordt’s nearly 60-year career is perhaps best defined by his mastery of atmosphere; one knows the company’s interiors by the feelings they evoke when one enters their environments. This picturesque abode continues this very personal story in a peaceful, poetic, and magical way. ▀



IN THE LIVING ROOM, AN ARNE NORELL LOUNGE CHAIR FACES A STAHL + BAND SECTIONAL COVERED IN SHEARLING ACROSS A 1980s POSTMODERN COCKTAIL TABLE. A SANDRO CHIA PAINTING (LEFT) AND A MARILYN MINTER PHOTOGRAPH (CENTER) ARE INSTALLED ON THE HOUSE'S SIGNATURE DESERT MASONRY AND HEMLOCK ACCORDION WALLS, RESPECTIVELY.



Organic Chemistry



Bestor Architecture's reverential transformation of an astonishing midcentury house in California's Pomona Valley shines a spotlight on the work of *Foster Rhodes Jackson*

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **YOSHIHIRO MAKINO** STYLING BY **LISA ROWE**



Paul Williams | Architect 1939

A SAM MALOOF HANDLE
GRACES THE ENTRY DOOR.
THE GLASS WINDOW IS
ONE OF SEVERAL DESIGNS
BY ARTIST MIKE HILL
THROUGHOUT THE HOUSE.



One of the richest veins of California design history can be traced to the Pomona Valley east of Los Angeles, where an extraordinary concentration of fine and decorative arts and architecture effloresced in the middle decades of the 20th century. Much of the area's creative ferment was centered around the Claremont Colleges and the pioneering work of artist and educator Millard Sheets, an evangelist of Southern California Regionalism who spread the gospel for nearly two decades as head of the art department at Scripps College. Although many of California's most celebrated architects worked in the Pomona Valley during this fertile era—among them Richard Neutra, A. Quincy Jones, Myron Hunt, Buff & Hensman, and Greene & Greene—one of the most intriguing practitioners was a little-known local talent named Foster Rhodes Jackson, a Frank Lloyd Wright acolyte who honed his craft at Taliesin West before setting up shop in Chino.

"Wright's influence is obvious, but Jackson had his own distinct interpretation of organic modernism," notes LA-based architect Barbara Bestor, who

recently completed an exhaustive restoration and expansion of a phenomenal house originally authored by Jackson in 1953 and enlarged by the architect in phases over the following decades. "He had very specific ideas about how houses grow and evolve. Many of the ad hoc additions were improvised with materials that were less than ideal. When my client acquired the property, it was basically a modern ruin," Bestor continues.

Despite the house's derelict condition, the new homeowner, an activist and philanthropist with broad interests stretching from climate change to the arts, felt a strong visceral connection to the spirit and soul of both the architecture and the community. "This area has an incredible history of design and collaboration between craftsmen, artists, and architects. It echoes a simpler daily life driven by comfort, aesthetics, and wildness," she maintains. "My family has found the best of both worlds here: the charm and cultural richness of Claremont, endless wilderness trails for hiking and biking, and a blissful escape from traffic and crowds—yet we're still just 45 minutes from Pasadena."

The house's most distinguishing features are its muscular desert masonry walls of rocks and boulders embedded

ABOVE BARBARA BESTOR'S ARCHITECTURAL ADDITIONS, INCLUDING A NEW HOME OFFICE PAVILION (RIGHT), INTEGRATE SEAMLESSLY WITH THE ORIGINAL FOSTER RHODES JACKSON DESIGN.

“Wright’s influence is obvious, but Foster Rhodes Jackson had his own distinct interpretation of organic modernism.”
—*Barbara Bestor*



ABOVE BESTOR IN THE COURTYARD. RIGHT IN THE PRIMARY BEDROOM, VINTAGE SCONCES BY HANS-AGNE JAKOBSSON FLANK A TIM FLACH PHOTOGRAPH ABOVE A DAYBED COVERED IN A PIERRE FREY STRIPE. OPPOSITE MASTER WOODWORKER SAM MALOOF OVERSAW THE DESIGN AND CONSTRUCTION OF THE DRAMATIC SPIRAL STAIR, ILLUMINATED BY OVAL WINDOWS OF RED CEDAR ADDED BY BESTOR. ARTWORK BY CHRISTIAN ECKART.



in concrete, which travel from the exterior to the interior, as well as graphic accordion walls of hemlock. Utilizing the same details and materials, Bestor expanded the footprint of the existing 7,000-square-foot structure with an appended 3,000 square feet of sleeping accommodations, offices, and creative spaces for its multigenerational inhabitants. Her emendations, including revised circulation and the invention of entire rooms and wings, amount to a cut-and-paste exercise remarkable for its apparent seamless—discerning old from new

is no easy feat. “Our first order of business was to restore the core of the house, and then make sympathetic additions that preserve the original vision while adding softer, curved elements that temper the rectilinearity,” Bestor explains, pointing to new circular and semicircular window apertures and built-ins.

Part of the renovation program involved the preservation of artist interventions and details, most notably the astonishing spiral stair, the construction of which was overseen by Sam Maloof in the 1980s, when the turret was built.

Bestor’s team also de-installed and redeployed a variety of stained-glass windows and lanterns by Claremont artist Mike Hill, which now grace the ceiling of the new dining room, an expansive bath, and the entry corridor, among other areas.

For the furnishings fit-out, Bestor collaborated with Jazmyne Crunk and Zeb Knudsen of the LA design firm Zeb & Crunk, with whom the architect had worked previously on a project for actor, filmmaker, and musician Donald Glover. “The house has a masculine vibe, and most of the original colors fell into Frank Lloyd







“The house has a strong masculine vibe... we tried to push the color palette in a more feminine direction.”

—*Jazmyne Crunk*

NODDING TO THE MOON GATE AT TALIESIN WEST, BESTOR DESIGNED A CONCRETE CULVERT WINDOW IN A LIVING ROOM NOOK OUTFITTED WITH VITRA CORK STOOLS AND A CUSTOM SECTIONAL; TARA THE DOG ENJOYS THE MOHAIR UPHOLSTERY BY INDIA MAHDAVI FOR PIERRE FREY.

ARTWORKS BY MARCEL
DZAMA ARE GROUPED ON
THE DINING ROOM'S
ACCORDION WALL. VINTAGE
GUILLERME ET CHAMBRON
CHAIRS PULL UP TO A
CUSTOM TABLE BY DEAN
LEVIN OF 22RE ON A RUG
BY COMMUNE FOR
CHRISTOPHER FARR. THE
CEILING LIGHT IS BY ARTIST
MIKE HILL. OPPOSITE
THE NEW WINGS BESTOR
DESIGNED MEET THE
RESTORED TURRET TO
FORM A COURTYARD.





Wright's palette of strong reds and yellows. Based on the client's directive, we tried to push it in a more feminine direction," Crunk says, describing the strategic eruptions of lavender, mauve, and coral that spice up the otherwise neutral palette attuned to the earthy tones of the woodwork and stone masonry. "The client has an extensive art collection, and we all had lots to say as to what got used. But she was very clear that she didn't

want us to design around the art because she changes it constantly. She was pretty adamant about comfort, so nothing is too precious. The upholstery is extra plush and cozy as a counterbalance to the abundant concrete and stone," Knudsen adds.

Surveying the completed project, the homeowner feels secure that she and her design team successfully fulfilled the dual imperatives of honoring both the home's architectural legacy and

the spirit of her extended family. "In so many ways, this house has brought to life our vision of the very best of Southern California living—a place to gather for holidays and celebrations, to relax and connect both indoors and in nature," she says. "When we moved in, there was a fox living on the roof and an owl living in one of the trees by the house—it seemed like even the wildlife felt comfortable with our creation." ▲

DESIGN NOTES

THE DETAILS THAT MAKE THE LOOK



A LAYERS MIRROR BY ETHNICRAFT AND A MINI GLO-BALL SCONCE BY FLOS HANG ABOVE THE PRIMARY BATH'S COUNTERTOP.

BUBBLE BATH ECLIPSE TILES; \$39 PER SQUARE FOOT. SMINK.STUDIO

DARK BURGUNDY PAINT; PRICE UPON REQUEST. BENJAMINMOORE.COM



MITER SIDE TABLE; \$1,400. MOCK.NYC



CERAMIC DISC ORB SURFACE MOUNT LIGHT BY IN COMMON WITH; \$1,150. THEFUTUREPERFECT.COM



KONYA FABRIC; TO THE TRADE. PIERREFREY.COM

CACTUS FLOWER RUG BY COMMUNE FOR CHRISTOPHER FARR; PRICE UPON REQUEST. CHRISTOPHERFARR.COM

“The client was pretty adamant about comfort, so nothing is too precious.”
—Zeb Knudsen



ROUND COFFEE TABLE; \$5,400. NICKEYKEHOE.COM

YOSHIHIRO MAKINO, ART: KNOWLEDGE BENNETT, KONYA FABRIC: KYA GEORGE, ALL PRODUCTS COURTESY OF THE COMPANIES.



DANDI PILLOW; \$135.
MUSHSTUDIOS.CO

MASAI FABRIC BY
GASTÓN Y DANIELA; TO
THE TRADE. KRAVET.COM

AKARI H LIGHT
SCULPTURE; \$1,800.
SHOP.NOGUCHI.ORG

TAZA STRIPE PILLOW; \$225.
KUFRILIFEFABRICS.COM

CAB CHAIR BY MARIO
BELLINI FOR CASSINA;
PRICE UPON REQUEST.
CASSINA.COM

TWO SCREEN PRINTS BY
KNOWLEDGE BENNETT ARE
DISPLAYED IN THE GUEST SUITE.
AKARI PENDANT BY ISAMU
NOGUCHI; 1960s PIET HEIN &
ARNE JACOBSEN CAFÉ TABLE;
MARIO BELLINI CHAIRS.

Old

IN THE HAMPTONS,
A YOUNG FAMILY CALLS
ON AN ALL-STAR TRIO
OF DESIGN TALENTS TO
CONJURE A CLASSIC
SUMMER GETAWAY

Soul

TEXT BY CATHERINE HONG
PHOTOGRAPHY BY ERIC PIASECKI
STYLING BY ANITA SARSIDI

CREZANA'S WHIMISICAL HULA HULA BLOCK-PRINTED
WALL COVERING ENVELOPS THE ENTRY HALL.
A PAIR OF METAL-AND-LEATHER ARMCHAIRS FROM
CATHERINE DESPAS IN PARIS FLANK AN 1860 PINE
LIBRARY TABLE FROM CHRISTOPHER BUTTERWORTH
IN LONDON. PENDANTS BY THE URBAN
ELECTRIC CO.; MIRROR BY AMANDA LINDROTH.







THE BLUMBERG FAMILY IN FRONT OF THEIR SOUTHAMPTON RETREAT. OPPOSITE LEFT AN ANTIQUE GAMES TABLE FROM FOSTER & GANE STANDS READY IN THE LIVING ROOM. OPPOSITE RIGHT THE STUDY IS CLAD IN EASTERN WHITE PINE PANELING; CUSTOM BANQUETTE IN A LE MANACH PRINT; VINTAGE FRENCH BAMBOO-AND-GLASS COFFEE TABLE; FLATWEAVE RUG BY CHRISTOPHER FARR.

ART: © RICHARD SMITH FOUNDATION. ALL RIGHTS RESERVED. DACS / ARS 2025. TOM HARFORD THOMPSON/JENNA BURLINGHAM. MARK LANCASTER/JENNA BURLINGHAM GALLERY. DAISY COOK/JENNA BURLINGHAM. ROGER HILTON/JENNA BURLINGHAM.



I

In the Hamptons, where braggadocio is practically a building material, there's something almost head-scratching about a house designed to look humbler than it is. A visitor arriving at this cedar-shingled house in Southampton would be forgiven for assuming it was originally a whaler's home erected two centuries ago. "When you drive up to it you might think, Oh, it's just this little three-bedroom cottage with a center hall and a tiny living room in the front," says architect Gil Schafer, a mischievous grin on his face.

Plot twist: The charming, low-key-looking residence nestled beside a graceful copper beech-tree and bordered by a split rail fence climbing with roses turns out to be a 12,000-square-foot house built in 2023. The modest Colonial-style façade stretches back into an elongated L shape and then takes a sharp turn to form another wing that is all but invisible from the front. Among the expansive comforts contained within this architectural sleight of hand are a sun-drenched living room, Nancy Meyers-movie-worthy kitchen, scullery, butler's pantry, two porches, den, knotty pine-paneled office, seven bedrooms, and a top-floor bunk room that sleeps an additional five guests.

"You don't get the full picture at the front door," adds Schafer, a founder of the AD100 firm Schafer Buccellato Architects. "I love that kind of stealth."

This artful deception nearly didn't happen. When London-based homeowners Claudia Blumberg and her husband purchased the property in 2019, they were on

track to build something far more conventional. "We wanted something beachy that could accommodate lots of friends and family, with one large room where we could all gather," says Claudia. What they did not want was "a sprawling McMansion" with overly formal rooms they'd never actually use. In search of a sympathetic collaborator, Claudia cold-called London-based interior designer Rita König, whose relaxed, collected style she admired. "She was so approachable, and I felt like she got us."

The AD100 designer quickly diagnosed the problem. "What you need is a pretty house that feels added onto, which gives you the big room you want but still feels like a small house," she told the couple. "I don't know how to do this, but Gil does." König rang up the architect, made the introductions, and soon the assembled team was off and running.

The two AD100 talents have worked together on multiple projects over the past decade, developing



"YOU DON'T GET THE FULL PICTURE AT THE FRONT DOOR," ARCHITECT GIL SCHAFFER EXPLAINS OF THE SEEMINGLY MODEST FAÇADE. "I LOVE THAT KIND OF STEALTH."

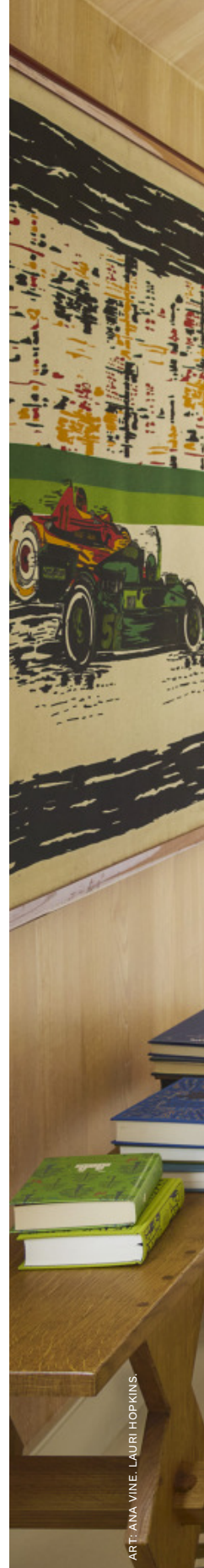


ABOVE BENJAMIN MOORE'S SEAPEARL COLORS THE MUDROOM; FLOORS OF NATURAL-CLEFT BLUESTONE. OPPOSITE IN THE DEN, A RAYMOND PETTIBON ARTWORK HANGS ON A WALL COVERED IN MICHAEL S. SMITH'S JAPÓN GARDEN FOR HARTMANN & FORBES. THE SOFA BY RITA KONIG WEARS CHARLTON CORDUROY FROM TISSUS D'HÉLÈNE, THE OTTOMAN BY TURNER POCOCK FOR LORFORDS IS UPHOLSTERED IN JASPER'S JAMU, AND THE BERBER RUG IS BY LUKE IRWIN.

“WHAT YOU NEED IS A PRETTY HOUSE THAT FEELS ADDED ONTO, WHICH GIVES YOU THE BIG ROOM YOU WANT BUT STILL FEELS LIKE A SMALL HOUSE,” DESIGNER *RITA KONIG* TOLD THE OWNERS.



THIS PLACE QUIETLY MAKES THE CASE FOR COMFORT OVER FLASH. “IT REALLY DOES FEEL LIKE A HOUSE THAT GREW OVER TIME,” SAYS HOMEOWNER *CLAUDIA BLUMBERG*.



ART: ANA VINE, LAURI HOPKINS



ABOVE FAUX BOIS WALLPAPER BY NOBILIS WRAPS A SON'S ROOM IN WHICH A MARCEL BREUER CHAIR PULLS UP TO A MIDCENTURY DESK; BENCH BY RUPERT BEVAN, DHURRIE RUG FROM GUINEVERE ANTIQUES. OPPOSITE A WATERWORKS TUB WITH BARBER WILSONS & CO. FILLER STANDS IN A BATH. WALLPAPER BY JOHN STEFANIDIS; CLIENT'S OWN ARTWORK.

the kind of creative shorthand that grows from shared beliefs: comfort, the emotional pull of classical forms, the idea that a home should feel evolved rather than decorated—even a weakness for well-stocked bookcases. “We both love a house with books,” Schafer says. König agrees: “In this house there are books everywhere. They’re not for show.”

Their vision for the Blumbergs’ home took shape as a sort of architectural palimpsest. “We made up a kind of mythology about the way the house grew,” Schafer explains. “It starts with this modest front cottage that was added onto, with each addition reflecting a slightly different moment.” That narrative logic guided every design decision, from the crisp Federalist detailing at the entry to the more relaxed articulation at the back, including a level change upstairs where the house makes its L-shaped turn—like a farmhouse extended over generations. “These moments of transition add a lovely quirkiness and also stop the enormity,” says König.

König’s interiors further this narrative of accumulated history. She layered the home with upholstered pieces in unfussy prints, striped rugs, warm lighting, and a sense of ease that feels more English country house than East End trophy home. In the entry, the traditional moldings are juxtaposed with raffia wallpaper block-printed with hula dancers. “I’d been wanting to use that paper for years and no one ever let me,” says König. “I even wondered, ‘Have I pushed this too far?’ But it really does work, oddly.”

Even the pocket bar—tucked into a niche just off the library—was designed not as a showpiece, but as another thoughtful gesture toward how people actually live. “There are a lot of drinking spots in this house,” König notes.

That same instinct for usability shaped the house’s outdoor areas. Schafer designed the house to pivot around the 150-year-old copper beech-tree that stands at the property’s heart, turning a design challenge into an organizing principle. The resulting angles and setbacks gave landscape architect Edmund Hollander a natural framework for creating intimate spaces. His planting plan carves the nearly two-acre lot into a sequence of soft-edged outdoor rooms connected by lushly bordered graveled allées. There’s a wildflower meadow out front, a sheltered space nestled between the house and the copper beech, and a dining area surrounded by zelkova

trees and lit with café lights. “I love giving a family ways to explore their own property,” says Hollander.

Together, Schafer, König, and Hollander have pulled off something rare in the neighborhood—a new old house that quietly makes the case for comfort over flash. “It really does feel like it grew over time,” says Claudia. It’s the ultimate conjuring trick: a house that looks small, lives large, and feels like it’s always been there. ▲



“I LOVE GIVING A FAMILY
WAYS TO EXPLORE THEIR
OWN PROPERTY,” SAYS
LANDSCAPE ARCHITECT
EDMUND HOLLANDER.



THE FAMILY RELAXES BY THE
POOL. CIRQUE UMBRELLAS
BY SANTA BARBARA DESIGNS.
OPPOSITE LEFT IN A
BEDROOM, A STRIPED LINEN
BY CINNY MAKES A BOLD
STATEMENT. OPPOSITE
RIGHT A VINTAGE RED
THONET CHAIR STANDS ON
A 1950s BLUE-STRIPED
DHURRIE IN THE BUNK ROOM.



DESIGN NOTES

THE DETAILS THAT MAKE THE LOOK

TERRY PILLOW BY RITA KONIG
FOR SCHUMACHER; TO THE
TRADE. SCHUMACHER.COM

JAPON GARDEN WALL COVERING
BY MICHAEL S. SMITH FOR
HARTMANN & FORBES; TO THE
TRADE. HARTMANNFORBES.COM

IKAT LAMPSHADE; FROM
\$518. NUSHKA.CO.UK

MARGOT TRAY BY RITA
KONIG FOR THE LACQUER
COMPANY; FROM \$225.
THELACQUERCOMPANY.COM

IN THE LIVING ROOM,
A SOFA BY RITA KONIG
WEARS CHINA SEAS' BALI
HAI AND IS LINED WITH
BESPOKE CUSHIONS.

BASKET NO. 13; \$300.
WILLIAMWHITE.COM

THE RATTAN DAISY
HANGING LIGHT; TO THE
TRADE. SOANE.COM

LARKSPUR SINGLE
SCONCE: \$348.
SERENAANDLILY.COM

PALM TREE
CANDLEHOLDER: \$200.
LES-OTTOMANS.COM

ON THE GLAZED PORCH, 1960s
BAMBOO CHAIRS FROM BAMBOO &
RATTAN IN WEST PALM BEACH,
FLORIDA, WITH CUSHIONS OF A
PAOLO MOSCHINO LINEN SURROUND
A MATTHEW COX TABLE.

BATIK RAISIN COTTON
BY LE MANACH; TO THE
TRADE. PIERREFREY.COM

“It really does feel like a
house that grew over time.”
—Claudia Blumberg

RONNIE LINEN BY RITA KONIG
FOR SCHUMACHER; TO THE
TRADE. SCHUMACHER.COM

AVALON RATTAN DAYBED;
\$1,498. SERENAANDLILY.COM

BERWICK CONSOLE TABLE;
PRICE UPON REQUEST.
ALFREDNEWALL.COM

ERIC RIASECKI/TALL PRODUCTS
COURTESY OF THE COMPANIES

At the Los Angeles County Museum of Art, director *Michael Govan* offers an exclusive look inside the new Peter Zumthor building that has the eyes of the art world trained on LA

IN THE ROUND



MICHAEL GOVAN, THE
CEO AND WALLIS
ANNENBERG DIRECTOR
OF THE LOS ANGELES
COUNTY MUSEUM OF ART,
INSIDE LACMA'S NEW
DAVID GEFKEN GALLERIES,
DESIGNED BY PETER
ZUMTHOR; SHOWN IS
THE SECTION OF THE
BUILDING THAT CROSSES
WILSHIRE BOULEVARD.



A

Art is long, museums are short,” insists Michael Govan, the CEO and Wallis Annenberg director of the Los Angeles County Museum of Art. “They are a frame, and they have to keep changing to embrace multiple points of view, new contexts, new indices.” For nearly two decades, Govan has proselytized his vision for LACMA reborn, a place liberated from 19th-century academic thinking about the proper role and form of a civic arts institution. “A permanent collection shouldn’t be permanent in its presentation,” he contends, rejecting strict narratives based on chronology, geography, and artificial notions of creative progress. “There are no straight lines—it’s all crisscrossing lines and cul-de-sacs.”

Conceiving an appropriate space to nurture those quietly radical ideas for revitalizing the museum experience has been neither easy nor quick. Govan came to LACMA in 2006, armed with a commitment by the museum’s board to tear down the original 1965 complex designed by William Pereira, already badly aging and bastardized, along with the Hardy Holzman Pfeiffer Associates addition that opened in 1986. Govan’s update to the campus proceeded apace with the construction of architect Renzo Piano’s Broad Contemporary Art Museum and Resnick Pavilion; the installation of monumental artworks by Chris Burden, Michael Heizer, Robert Irwin, and Barbara Kruger; and the leasing of LACMA’s May Company building to the Academy Museum of Motion Pictures, also by Piano. Today, as the new David Geffen Galleries by Swiss Pritzker Prize winner Peter Zumthor near completion in advance of their official 2026 opening, Govan is at last ready to unveil the linchpin of his Herculean transformation.

“Peter is not a 19th-century, Cartesian grid kind of architect. He’s about shadow and light and the unconscious,” the director says of his choice to usher LACMA

into the future. “I wasn’t concerned about the aesthetics. I knew it would be beautiful, so I didn’t want to dictate what the museum looked like but what it did.”

Indeed, what the project does is nothing short of revolutionary. The galleries—a series of concrete chapels arranged like a meandering village on a vast single, elevated level—underline the conceptual repudiation of linear histories and hierarchies. There is no heroic main entrance, no front and back, no prescribed circulation route, and no core. (Mechanical services are embedded in the massive, amoeboid concrete slabs that sandwich the edifice.) In a feat of engineering der-ring-do, the building traverses Wilshire Boulevard, like a suture in the disrupted urbanism of LA. A continuous glass curtain wall celebrates LACMA’s connection to the city, offering aerial views of Bruce Goff’s Pavilion for Japanese Art, the La Brea Tar Pits (which are part of LA County’s Natural History Museums), and the cluster of Piano buildings to the west.

The visitor experience is shaped by the proliferation of natural light and the rugged materiality. “You let the light guide you, moving from the periphery into increasingly dim spaces and then back out to the daylight,” Govan notes. “The light is constantly changing, so it’s never the same museum. It underscores the mutability of history, or at least that’s my inner conceit.” As for the concrete, Govan readily acknowledges that the construction is less delicate than the refined planes of many of Zumthor’s European commissions. “This is American concrete, done in standard four-by-eight formwork. It feels powerful, muscular, right for an American civic institution,” he notes, describing the effect as a kind of primordial modernism, suspended between the ancient and the contemporary.

Beyond its curatorial provocations and challenges to the shibboleths of the museum world, the Zumthor building takes its place as the heart of the reimagined LACMA campus, which has flourished under Govan’s stewardship as a bustling agora of ideas. “You can go from movies to mammoths,” the director quips, referring to the Academy Museum on the west end of the complex to the mastodons in the Tar Pits to the east. “What better place than LA to rethink art and time and living cities.” ▀

RIGHT MONUMENTAL CONCRETE OVERHANGS SHADE THE PIAZZA BENEATH THE NEW BUILDING.

“Peter is not a 19th-century, Cartesian grid kind of architect. He’s about shadow and light and the unconscious,” says Govan.



THIS PAGE, FROM LEFT
LAGUNA-B JUG; PORTA
GLASS; MONCADA GOBLET
ON STACKED BOW GLASS
HIGHBALL AND TUMBLER
FROM COMING SOON NY; LA
DOUBLEJ GLASS ON NINA
CAMPBELL GLASS; CABANA
CARAFE; HENRY HOLLAND
STUDIO PITCHER ON PAUL
ARNHOLD GLASS TUMBLER;
MONCADA GOBLET;
MONCADA TUMBLER;
HELLE MARDAHL JUG.

OPPOSITE, FROM LEFT
JONATHAN HANSEN GLASS;
HELLE MARDAHL STACKED
CUPS; JONATHAN HANSEN
STACKED JUG AND TUMBLER;
CABANA GLASS; WILLIAM
WHITE GLASS ON HENRY
HOLLAND STUDIO TUMBLER;
MODA DOMUS GLASS ON
NINA CAMPBELL GLASS; PAUL
ARNHOLD GLASS CARAFE;
NINA CAMPBELL GLASS.



[illegible]

PRODUCED BY **MADELINE O'MALLEY**
PHOTOGRAPHY BY **FUJIO EMURA**
STYLED BY **SASHA VERYOVKA**

THIS PAGE, FROM LEFT
GIBERTO TUMBLER FROM
ABASK ON LAGUNA-B GLASS;
MONCADA GOBLET; LOS VASOS
DE AGUA CLARA JUG FROM
PORTA, ON PIERROT DOREMUS
TUMBLER FROM ABASK;
STACKED SOPHIE LOU
JACOBSEN CUPS; LA DOUBLEJ
GLASS; PETRA PALUMBO
CARAFE AND TUMBLER ON
LAGUNA-B JUG; MODA DOMUS
GLASS ON MONCADA TUMBLER;
MONCADA GOBLET.

OPPOSITE, FROM LEFT
ANDREW IANNAZZI POURER
FROM ABASK ON WILLIAM
WHITE GLASS; PAUL ARNHOLD
GLASS CARAFE TOPPER;
HOUSES & PARTIES GOBLET
ON PAUL ARNHOLD GLASS
TUMBLER; HENRY HOLLAND
STUDIO PITCHER ON VILLA
BOLOGNA POTTERY TUMBLER
FROM MAISON FLÂNEUR;
CABANA GLASS; BOLLENGLASS
TUMBLER FROM ABASK ON
WILLIAM WHITE GLASS; PAUL
ARNHOLD GLASS CARAFE ON
PETRA PALUMBO TUMBLER;
LAGUNA-B GLASS ON MODA
DOMUS GLASS.

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A SCULPTURAL CHAIR OF
BLACK GYPSUM BY ROGAN
GREGORY THROUGH
R & COMPANY OFFERS A
PRIME SPOT TO ENJOY
THE VIEW. OPPOSITE THE
SOLID WALLS OF THE ENTRY
COURTYARD PURPOSELY
WITHHOLD THE BIG REVEAL
OF THE OCEAN VISTA.
LANDSCAPE DESIGN BY
LUTSKO ASSOCIATES.



Maui Wowie

Leverone Design and Walker Warner Architects collaborate on a Hawaiian guesthouse with a joyous spirit all its own



ART: ROGAN GREGORY/R & COMPANY

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **STEPHEN KENT JOHNSON** STYLED BY **MICHAEL REYNOLDS**



Any designer or architect worth their salt will tell you that having an inspired client, wholly engaged in the conceptual and aesthetic underpinnings of a commission, is an enormous boon to the prospect of original creative expression. Just ask Matthew Leverone of Leverone Design and architect Greg Warner of Walker Warner, San Francisco-based collaborators who recently returned to a project on the Hawaiian island of Maui to build a new guesthouse for just such a client. “She gave us a fully articulated narrative about how she wanted the new structure to connect with the main house but also offer a variety of different sensations. She gave us plenty of evocative touchstones—Brazilian music, Aperol spritzes, Georg Baselitz bronze hands, perfect jeans—but her primary concern was the experience, how the house and everything in it make you feel,” Leverone says of his client, the distaff half of a California-based couple who use the property as a multigenerational family retreat.

“I think of design in terms of migration and discovery. Rooms have to have their own voice and purpose to draw you to them and nurture the daily rituals that take place within them,” muses the eloquent homeowner. “Like art and music, they have to transport people to a certain place that isn’t prescribed but open to interpretation. Design isn’t so much



ABOVE THE LIVING ROOM IS OUTFITTED WITH A HANGING CHAIR BY PATRICIA URQUIOLA FOR LOUIS VUITTON'S OBJETS NOMADES COLLECTION, A PAIR OF VINTAGE MIDCENTURY CHAIRS BY IB KOFOD-LARSEN THROUGH GALERIE HALF, AND A SOFA, LOUNGE, AND BLEACHED-MAPLE COCKTAIL TABLE BY ROGAN GREGORY, ALL SET ON A CAPPELEN DIMYR RUG THROUGH GARDE. PAINTING BY SUZAN FRECON.



“She likes furniture that tells you something about the person who made it—beautiful, organic things that you’re meant to live with and on,” *Matthew Leverone* says of the client.



IN THE KITCHEN, A NIC WEBB
PENDANT THROUGH SARAH
MYERSCOUGH GALLERY
SURMOUNTS A TABLE, BENCH,
AND CHAIRS BY ROMAN AND
WILLIAMS GUILD. OPPOSITE
ABOVE THE SHED ROOF IS
PITCHED TO PROTECT THE
HOME FROM THE WESTERLY
SUN. OPPOSITE BELOW
A CUSTOM TEAK BED IS
BRACKETED BY AN ALMA
ALLEN BRONZE SCULPTURE
AND A BENCH BY AGNES
STUDIO THROUGH GARDE.
PAINTING BY SARAH CROWNER.



an intellectual exercise but an instinctual one,” she continues.

While the new guesthouse has obvious connections to the first residence in form, siting, and the handling of light, Warner describes the difference between the two in terms of the raw and the cooked. “The DNA is the same, but like all siblings they don’t have precisely the same character,” explains the architect, who was joined on the project by associate principal Amadeo Bennetta and job captain John Sydnor. “The original house we designed has a high level of rigor and detail; it’s fully buttoned up. The guest quarters, which don’t have such a heavy lift as far as program, are more casual, a bit rougher, more playful.” As one example, he points to the canopies that shade the breezeways at the two locations: The one at the main house is a taut construction of perforated bronze, while the guesthouse walkways and patios are shaded by canopies of coarse eucalyptus twigs. “The new structure is more like a camp, meant to be open and breathe,” Warner adds.

Having worked with the homeowner for more than a decade, Leverone was intimately familiar with her penchant for the tactile, the sculptural, and the handmade. “She likes furniture that tells



“The garden is like a reward for exploring,” the designer says. “It puts a happy punctuation point on the property.”



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ABOVE AND OPPOSITE A CUSTOMIZED AIRSTREAM TRAILER IS FURNISHED WITH A WOOD BOULDER TABLE, STOOL, AND TAIWAN LANTERN GLOBE, ALL FROM STAHL + BAND. ON THE DECK, A VINTAGE BJÖRN HULTÉN CHAIR SITS BESIDE AN MQUAN TABLE FOR LAWSON-FENNING.

you something about the person who made it—beautiful, organic things that you’re meant to live on,” the designer notes. Consider the medley of forms and textures in the house’s main living room. The space is anchored by a hefty Rogan Gregory cocktail table fashioned from bleached maple burl wood, accompanied by a Gregory lounge chair that utilizes alder wood and a massive sofa covered in sheepskin. Vintage Swedish chairs covered in shearling buoy the textural symphony, as does a felicitous woven swinging chair created by Patricia Urquiola for Louis Vuitton’s *Objets Nomades* program. “That’s my mom’s throne,” the homeowner says of the bold Urquiola piece. “She’s the matriarch of our clan, and that’s where she presides.”

Specially commissioned furnishings pepper the rest of the house as well. The kitchen adjacent to the living room features a shapely pendant light hewn from a fallen tree by British designer Nic Webb. Gareth Neal, another English designer whose practice focuses on the organic and handmade, contributed a wardrobe with doors of oak and handwoven straw. “The client is so emotionally invested in every detail, every decision. These pieces speak to her—they’re part of her,” Leverone insists.

In a house full of surprises, one of the most unexpected encounters is a vintage Airstream trailer parked in a secret garden at the far end of the site. Improbably tricked-out in mohair, alpaca, suede, and hair-on-hide, with a host of midcentury treasures by the likes of Charlotte Perriand and Evelyn Ackerman, the trailer puts a delightfully madcap spin on the Airstream’s machined aesthetic. Leverone recalls his client showing up to design meetings with copies of *The Jungle Book* and *Where the Wild Things Are* to set the appropriate tone for the experience. “The garden is like a reward for exploring,” the designer says. “It puts a happy punctuation point on the property.”

In essence, that spirit of wonder and delight gets to the heart of the entire guesthouse enterprise. “I love the sensation of a little kid discovering something amazing, a tiny world of your own creation,” the homeowner concludes. “That’s the magic of design.” ▀





IN ACTOR OLIVIA COOKE'S EAST LONDON TOWN HOUSE, DESIGNED BY STUDIO LK, A CUSTOM SOFA AND RUG SIT WITH A LOUIS SOGNOT ARMCHAIR, AN ANDREW PIERCE SCOTT COCKTAIL TABLE, AND A 1960S FLOOR LAMP. OPPOSITE COOKE, HANGING OUT IN THE LIVING ROOM. FASHION STYLING BY JAMIE MIZRAHI.

THE ROYAL TREATMENT

ACTOR *OLIVIA COOKE* TAPS ATELIER LK TO HELP TRANSFORM A RUN-OF-THE-MILL EAST LONDON VICTORIAN INTO A HOME FIT FOR A QUEEN

TEXT BY **HANNAH MARTIN**

PHOTOGRAPHY BY **KATE MARTIN**
STYLED BY **SARA MATHERS**





LEFT A PAINTING BY SEBASTIÁN ESPEJO HANGS OVER A WILLY RIZZO CONSOLE, WHICH HOLDS A FRENCH ART DECO LAMP. THE STOOL IS CUSTOM BY ATELIER LK. OPPOSITE AXEL EINAR HJORTH CHAIRS AND A GRACE PRINCE STOOL PULL UP TO THE BESPOKE DINING TABLE. SCENCE BY EJR BARNES.

If her freewheeling mood board comes off as indecision, it isn't. Cooke knows what she wants. In fact, her house hunt was hardly a hunt. This 1860s Victorian in east London is the only place she saw. Call it an actor's intuition, but she knew it in her gut. "It had a really lovely feeling," she recalls. "The neighborhood was very quiet as well; a bit like a village within London."

The atmosphere might have been perfect, but the house needed, in Cooke's words, "a page-one rewrite." When a friend put her in touch with Jones and Kean, they instantly clicked. The designers loved the evocative way Cooke articulated her vision—and they were game to coax the references on her Pinterest board, which ranged from Frank Gehry's 1970s Santa Monica home to the Chateau Marmont, into this 19th-century English house.

The rewrite started with a renovation aimed at lightening, brightening, and layering the interiors, which Cooke says were "a little bit poky." They added a skylight upstairs to let sun stream in. They carved out a powder room downstairs to create a narrow entrance that would give way to the home's crown jewel: the open, Douglas fir-framed kitchen extension, which nods to Gehry's deconstructivist

I wanted it to feel like an old cigar-slash-'70s shag pad," says actor Olivia Cooke with a laugh, recalling the unconventional brief she gave her interior designers, Lisa Jones and Ruby Kean of the London- and New York-based firm Atelier LK. "But then I also wanted it to have this sort of Japanese-slash-château vibe." That last bit feels particularly fitting for Cooke, who most know as Queen Alicent Hightower, the cunning second wife of King Viserys I Targaryen in HBO's hit series *House of the Dragon*.

abode. Meanwhile, the warmth and richness of that "old cigar" come through in the cherry paneling that wraps the living room. "I had loads of pictures of dark wood walls that have this sensuality and comfort," Cooke says.

Jones and Kean took their client's wide-ranging requests and references in stride, devising considered, custom furnishings tailored to her needs. "We love to create beauty, but if it's not earning its keep and it's not something that our clients can immediately sink into, then we're not doing our job," says Kean. Here, everything works. A clean-lined, roomy L-shaped sofa is perfect for piling in pals for a movie night. An asymmetrical stained ash dining table can accommodate a dinner party or breakfast with a podcast (she's





IN THE KITCHEN, WHERE
LAVA STONE COUNTERS
ARE COLOR MATCHED
TO THE LACQUERED
CABINETS, THE LAMP IS
BY JOSEF HOFFMANN
AND THE HAMMERED
SILVER BOWL IS VIENNA
SECESSIONIST. THE
OVEN AND COOKTOP
ARE BY MIELE, AND THE
OIL PAINTING IS FROM
TWO POEMS GALLERY.





currently into one called *My Therapist Ghosted Me*). A pocket stool opens up to provide storage for her mementos. And the bathroom has plenty of counter space for girlfriends getting ready for a night out. “I wanted to come home and feel like this is better than any hotel,” she says, noting the luxe, underfloor heating and black-tile tub that can comfortably fit two.

Throughout the home, vintage pieces and commissions from emerging design talent sit in happy conversation. In the living room, a steel-and-glass cocktail table, made in collaboration with Andrew Pierce Scott, faces off with a vintage Louis Sognot armchair and a 1960s floor lamp. Meanwhile, the sunny kitchen features a Vienna Secessionist bowl, a Josef Hoffmann lamp, and contemporary sconces by EJR Barnes that speak the same language. All of Cooke’s inspirations melt together into something that is at once Art Deco, old world, wabi-sabi, and California modern.

“She likes that aged feel,” explains Jones. “She wants to live with things that have history, either with beautifully patinaed materials or with surfaces like woods that will evolve over time.”

It all serves as the cool, calm backdrop Cooke needs to offset her hectic life—she just finished shooting the Anton Corbijn thriller *Switzerland*, in Rome, and is on the third season of *House of the Dragon*, which films an hour outside of London. “I’m a bit paranoid about sleep,” she admits. “Especially when I have to get up at 5 a.m. So I wanted my bedroom to be just for sleep.” To hone that womb-like space, Jones and Kean slicked the walls in a deep, moody blue, dressing her bed in a custom, hand-embroidered silk quilt that Cooke admits is “quite queenly.”

She thought her new home had little to do with her on-screen role. But then she looked at her kitchen, where a deep emerald lava stone is color matched to the lacquered cabinets. “All I do is wear green,” she says, referring to her Queen

Alicent persona. “And the terra-cotta tile that continues into the little courtyard is so similar to the stone floors in the *House of the Dragon* castle.”

In this house, more green peeks in through the windows. “I’m the benefactor of really nice ivy from my next-door neighbor,” Cooke admits, gesturing to the vegetation starting to pop off during our late-March call. It’s on a long list of things she loves about her new stomping grounds—another neighbor drops off freshly baked bread every Sunday. Now that her many influences have had time to congeal, she concludes, “I really just wanted beauty, comfort, and tranquility—something that will last the test of time.” ▲



OPPOSITE THE BATH
FEATURES A BESPOKE TUB
CLAD IN DOMENICO MORI
TILES, A STIG LINDBERG
VASE, AND AN AUTUMN
SONATA TOWEL. RIGHT IN
THE PRIMARY BEDROOM,
BESPOKE ATELIER LK
TABLES AND PAPER
SCONCES BY PREZIOSI
LIGHTING FLANK THE BED,
WHICH IS DRESSED IN A
CUSTOM SILK QUILT. WALLS
ARE PAINTED PURE &
ORIGINAL'S MAJESTIC CLOTH.

GRAND FINALE



Memory Palace

Our homes leave their mark on each of us, though perhaps none quite so profoundly—and meticulously—as in the case of Do Ho Suh. For more than two decades, the Korean-born artist has mined his past and present living spaces to create spellbinding works that interrogate themes of domesticity and memory, challenging viewers to unpack their own relationships to both. The sweep of that enduring inquiry is now on view in “Walk the House,” a blockbuster retrospective at London’s Tate Modern museum. For one installation, the artist revisited his childhood abode in Seoul, wrapping the actual edifice in mulberry paper, completing a rubbing, and then reconstructing the domicile using aluminum rods. Another feat (*Nest/s*, 2024, pictured) re-creates corridors and entries from his apartments in diaphanous fabric at 1:1 scale, stitching those environments together as one multicolored architectural daisy chain. Elsewhere, Suh has zeroed in on the details, compiling polyester approximations of switch plates, doorknobs, escutcheons, and more against the ghostly outline of his current London flat. Get lost in it all through October 19. tate.org.uk —SAM COCHRAN

JEON TAEG SU, ART. © DO HO SUH/LEHMANN MAUPIN NEW YORK, SEOUL AND LONDON.

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